

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

C A T A L O G U E

DECORATIVE ARTS

OF

SPAIN AND

SPANISH AMERICA

NOVEMBER 2 TO 30, 1930

G A L L E R I E S

III, V, VIII, VIII-A



SPAIN bears the same relationship to the colonies of South America as that of England to North America. The colonial furnishings of South America follow the type of the mother country with as many interesting variations as we find in early American derivations and deviations from English types.

The object of this exhibition is to show this analogy by exhibiting the arts of Spain together with those of Spanish America, thus presenting a rare and enlightening opportunity for comparison.

The Peruvian collection of furniture, paintings and other objects of art, was made by Mrs. Frank Barrows Freyer, when a few years ago her husband, Captain Freyer of the U. S. Navy, was sent to help in the reorganization of the Peruvian Navy.

The Toledo Museum of Art, realizing the great interest of such an exhibition in this community, has been in correspondence with Mrs. Freyer for three years with this end in view, but as this collection was the furnishing of the Washington home of the Freyer's, its exhibition entailed the closing of their Massachusetts Avenue house and installation in an apartment, all of which has just now been accomplished.

Why Mrs. Freyer was willing to make this sacrifice can be better explained by quoting from one of her letters concerning the entente of the Americas:

"I hope that now, as the barriers of time and distance are being destroyed by greater traveling facilities, the many and rapid steamship lines and transportation by the airplane; and the difficulties of communication are being overcome by radio, we may ourselves overcome and destroy the only remaining barrier, our imagined differences. It is not our differences but our distances, that have separated us.

Peace and good will cannot be legislated by governments because they are a state of mind; as the opportunity of visiting our Southern neighbors is one that can only infrequently be enjoyed by the great mass of the North American public, may we not bring them to us through the medium of their art, their personal and national expression. It is only by establishing contacts, and the consequent better understanding which follows, that harmony and lasting peace may be established between peoples. So let us not think of ourselves as North Americans, Central Americans or South Americans, but let us unite before the other nations of the world as Americans."

From this, one may see that Mrs. Freyer's object in making such a generous gesture, was to promote a better understanding of the culture of these South American peoples in North America.

Mr. Frank A. Miller, the Master of the Mission Inn at Riverside, California, has lent four Spanish wall hangings, Mr. Miller has felt deeply the affinity and relationship of the West to Spain. The missions built and bequeathed by early Spanish settlers have left their indelible imprint on the later developments of architecture and interest in California. His collection of the decorative arts of Spain is world renowned.

Mrs. William D. Wrightson of Washington, has lent to the Toledo Museum for this occasion, the truly marvelous collection of silver which

was made by her father and mother, General and Mrs. William C. Gorgas, while he was on a mission to eliminate yellow fever and malaria in Panama, and also when he was a delegate to the Pan American Medical Congress in Chili and later in Ecuador, Guatemala and Peru.

The beauty of this silver, with its simple elegance of form, proves a high artistic sense in these South American artisans.

Mr. Milton Samuels of French and Company, New York, for three years has promised to give his cooperation whenever this exhibition might be assembled. He has lent a rare collection of Spanish furnishings.

Mr. J. P. Montllor, one of the organizers and one time president of the Antique and Decorative Arts League, Inc. of New York, has also lent a large collection of Spanish furnishings for this exhibition.

Mrs. H. Godfrey Phillips of Toledo, has lent some beautiful objects inherited from her Spanish ancestors, the Diago and Valencia families, who have lived for several generations in Bogata, Colombia, South America.

All of these colorful furnishings have now been assembled and have transformed the temporary galleries of the Museum into palatial and romantic apartments.

COLLECTION OF PERUVIAN PAINTINGS AND  
FURNITURE LENT BY MRS. FRANK BARROWS  
FREYER OF WASHINGTON, D. C.

Numbers 1 to 46

1 OUR LADY OF VICTORY OF MALAGA

Painted in the style of Churriguera that was dominant from the middle of the XVI Century to the middle of the XVII Century in Spain and her colonies. This painting also shows strong Byzantine influence.

This is a painting of the altar of Our Lady of Victory in the church at Malaga, Spain.

The statue was sent as a gift by Maximilian of Austria to Ferdinand and Isabella.

2 THE ADORATION OF THE MAGI, XVI Century

The visit of the Magi is described in St. Matthew, Chapter II. According to tradition the Magi were a religious caste of Persia. Some of the writers of the Church speak of three Magi; they were undoubtedly influenced by the number of gifts presented,—gold, frankincense and myrrh. The Latin writers accept three; their names were Gaspar, Melchor and Baltazar. The Oriental tradition speaks of twelve Magi. The early Christians mention two, three and eight.

The journey from Persia to Jerusalem by camel would have taken about nine months, the distance being about 1200 miles. The star which announced the birth of the Saviour to the Magi guided them to a cave six miles south of the city of Bethlehem, which is seen at a distance in the upper left hand corner of the painting. "And opening their treasures they offered Him gold, frankincense and myrrh" Notice in the background that llamas native to Peru have been painted instead of camels. The background in this picture resembles strongly the cartoons from which old Flemish tapestries were woven.

3 VIRGIN OF THE ROSARY.  
XVIII Century Cuzco.



- 4 ST. DOMINIC.  
Painting XVIII Century. Frame XVII Century.
- 5 ST. CATHERINE.  
XVII Century. Painted wood panel.
- 6 THE BLESSED VIRGIN.  
Dressed as an Inca princess; classical Spanish chair of the XVI Century. The Virgin is shown spinning, as the Inca Goddess came to teach the Indians domestic arts.
- 7 THE VIRGIN.  
XVII Century. On the left: The Ladder of Jacob, The Host, The Rose of Sharon and The Palm of Egypt.  
Showing Flemish influence. On the right: The Gate of Heaven, The Iris and Lily of Purity, Tree, representing the Balm of Gilead.
- 8 ST. URSULA.  
Peruvian primitive XVI Century Cuzco.  
Spanish art began to show its influence in Peru after the Civil Wars, which lasted from 1540 to 1550. The gold decoration applied to the fabrics in these paintings is called "estofado." In Spanish paintings this was used moderately, but in Peru the natives applied gold with a lavish hand.
- 9 SAN BRUNO.  
XVI Century. San Bruno (925-965) was Archbishop of Cologne; he was a Prince Bishop, son of Henry I of Germany and St. Mathilde; founded the Monastery of St. Pantaleon at Cologne in 956. This Monastery is represented in the upper right hand corner.
- 10 ST. FRANCIS DE PAULA.  
XVIII Century
- 11 ST. TORIBIO.  
First American Saint. Archbishop of Lima in 1600.  
Statute probably carved in Cuzco.
- 12 NUESTRA SENORA de la SOLEDAD.  
XVIII Century.
- 13 QUEEN OF THE ANGELS.  
Late XVI Century. This painting represents the "Queen of the Angels" crowned; hence the halo of

angels instead of the stars as usually represented. The upper section represents Heaven; the Celestial Choir in the corners, with the Blessed Trinity in the center over the Virgin's head. On the left are three angels: The first holding the "Gate of Heaven"; the second holding the Blessed Sacrament, the lilies representing purity; and the third holding the "Tower of David." In the lower left is shown the Palm of Egypt. The small figure of the saint at the left represents St. Francis of Assisi holding the symbols of the Passion of Christ. On the right are: the first angel holding Jacob's Ladder; the second holding the lilies of purity and the Rose of Sharon and the third holding the Fountain of Love. The tree in the lower right hand corner is the Balm of Gilead. The small figure of the saint on the right is Don Scrotus who was the first defender of the doctrine of the Virginity of Mary.

#### 14 OUR LORD OF EARTHQUAKES.

This is a painting of an altar of a cathedral in Cuzco. The crucifix was presented to the cathedral by Charles V in the XVI Century.

During a very severe earthquake this crucifix was carried into the public square and the earthquake stopped. Since then each year during Holy Week the statue is taken from the cathedral to visit the churches of Cuzco, returning at nightfall, when on the steps of the Cathedral the statue bows to the North, South, East and West and the city is considered to be protected against earthquakes for another year.

This painting represents the Christ Crucified, having on the left the Blessed Virgin and on the right St. John the Evangelist.

The way in which the body of Our Lord is clothed is peculiar to Spain. Also according to the custom of that period (XVI Century) the figure on the right may be a Spanish King who has been canonized, (St. Ferdinand the Great), and the figure on the left, his wife, the Queen. It is interesting to note that the figure of the Christ is dark or bronzed like the Indians themselves.

- 15 A CHRISTIAN PRINCE DEFENDING THE  
BLESSED SACRAMENT AGAINST THE TURKS.  
XVI Century.  
The three figures at the top of the painting represent the Holy Trinity. The column represents the strength on which Christianity stands. The globe with the crown and scepter represent temporal power. The mailed figure with the plumed helmet represents St. Michael, defender of Christianity. And in this painting the sword of the Christian Prince appears as the continuation of the sword of St. Michael.
- 16 PAINTING OF THE CHRIST ON SILVER.  
XVII Century Cuzco.
- 17 OUR LADY OF THE SEVEN SORROWS.  
Painted in reverse on glass. Style much in vogue in Lima in XVIII Century. Showing Chinese influence because of the large number of imports from China.
- 18 ST. AUGUSTINE.  
Early XVII Century Cuzco.
- 19 "GLORIA IN EXCELSIS DEO".  
(St. Luke, Chapter II, verses 8 to 20).  
A XVI Century painting showing typical Peruvian pastoral scene in right background. Indians playing their native instruments while tending sheep.
- 20 THE HOLY FAMILY.  
XVII Century.
- 21 SAINT ROSE OF LIMA.  
XVII Century painting. St. Rose was born in Peru 1586, died in 1617 and canonized in 1671. She is the patron saint of the Americas.
- 22 ST. JOHN, the EVANGELIST.  
XVI Century.
- 23 THE REST IN EGYPT.  
XVI Century. Strong Flemish influence seen in background.
- 24 LOW TABLE.  
Late XVII Century. It was customary to sit on cushions on the floor sewing, etc. This was the



custom of Moorish origin which came to Peru through Spain.

- 25 SETTEE.  
Early XVIII Century. Period of Charles III. Made in Cuzco. All furniture of this period was originally finished in color.
- 26 TOOLED LEATHER CHAIR.  
Early XVIII Century. From Cuzco, the ancient capital of the Incas.
- 27 CARVED TABLE.  
Late XVII Century.
- 28 SMALL GILT FRAMED MIRROR.
- 29 GILT FRAMED CONSOLE MIRROR.
- 30 SMALL WRITING DESK.  
XVII Century. Probably made in Ayacucho, Central Peru, where a specialty was made of marquetry.
- 31 CARVED TABLE.  
Early XVIII Century. Period of Charles III. Cuzco.
- 32 GOLD BED. 1600 A. D.  
Made in Cuzco by the same artists who designed the famous altars of the cathedral and churches.  
This is after the style of Churiguerra. Showing pure Spanish influence in the coronation but Inca and Moorish influence in the head and footboard.
- 33 STOOL.  
XVII Century. While Spanish in influence, is Indian in workmanship.
- 34 RED TABLE.  
Early XVIII Century. Period of Charles III. Characteristic style of Cuzco.
- 35 INCENSE BURNER.  
In form of pomegranate, which is a classical design.
- 36 GREEN BENCH.  
Early XVIII Century. In characteristic style of Cuzco.
- 37 TOOLED LEATHER CHAIR.  
Latter part of XVIII Century. Made in Cochabamba, formerly known as Upper Peru. The painted figure in the center represents Ferdinand VII,

Principe de Asturias, sone of Charles IV. The crown of Spain is above the figure.

- 38 STOOL.  
Early XVIII Century. Chippendale influence.
- 39 LEATHER TRUNK.  
XVII Century. Interior decoration of XVIII Century.
- 40 TRUNK. 1827. Lima.
- 41 TRUNK RESTS.  
XVII Century. Cuzco.
- 42 LEATHER BOX.  
XVII Century. Showing Austrian eagle with double head made in Cuzco
- 43 LEATHER TRUNK.  
XVII Century Cuzco.
- 44 VARGUENO.  
XVII Century Cuzco. Inca workmanship.
- 45 LEATHER CHAIR.  
Late XVII Century. While the design shows the double-headed eagle of the princes of Asturias, which is part of the Spanish coat-of-arms, the tooled leather was executed by Peruvian Indians.
- 46 PARCHMENT TRUNK.  
XVIII Century.

SIXTEENTH AND SEVENTEENTH CENTURY  
SPANISH FURNISHINGS LENT BY FRENCH  
AND COMPANY, NEW YORK.

Numbers 47 to 58.

- 47 AN EARLY XVII CENTURY CARVED WALNUT ARMCHAIR.  
Voluted arm rests and front legs carved with conventionalized leaf design. The seat is covered in blue velvet and the back in rare panel of Spanish gold thread and silk embroidery on a blue velvet ground. Chair is trimmed with fringe and nails.
- 48 A XVII CENTURY WALNUT ARMCHAIR.  
Seat covered in red velvet of the period and the back embellished with applique embroidered panel.

Trimmed with large brass headed nails and deep metal fringe. This chair is a typical example of a Spanish armchair.

49 A RENAISSANCE WALNUT MONASTERY BENCH.

Seat and back covered in original red velvet and trimmed with gold metal galloon and fringe.

50 A XVII CENTURY WALNUT TABLE.

Carved in conventionalized leaf design. Table rests on four turned legs braced by side and center stretcher.

51 A RENAISSANCE TABERNACLE.

Gilded and polychromed arched opening sustained by fluted pilasters resting on leaf brackets. Lined with Renaissance velvet.

52 A PAIR OF XVI CENTURY TORCHERES.

Formed as fluted columns with Corinthian capitals. Center of shaft embellished with carved winged putti heads.

53 A XVI CENTURY CASTILLIAN VARGUENO.

Richly carved with bone plaquettes and numerous spirally fluted columns embellished with gilding in tiny floral motives.

54 A XVII CENTURY ALTAR FRONTAL.

Depicting the "Entombment." In the center Christ is shown being lowered from the Cross, the mourning Mother kneeling with hands clasped beside the body of her son. To the right are two men preparing the tomb and to the left the mourning women.

55 A XVII CENTURY WROUGHT IRON WINDOW SCREEN.

Ornamented with scrolled wrought iron acanthus leaves.

56 A GOTHIC SILVER PAX.

The center arch flanked by Gothic spires and surmounted by additional tracery niches and finial at the top, sustaining a Cross. The lower part or base, formed as a balustrade with pierced panels in the center flanking circular glass medallions, and the



ends fitted with niches containing figures of Saints. The reverse side contains a handle and the lower part is pierced. This fine example bears the TOLEDO mark. The center of the Pax is arched in shape, decorated with semi-precious stones and fitted with enamel plaque depicting Christ crowned with thorns.

57 A XVII CENTURY WALL HANGING.

The center with an escutcheon surmounted with a helmet charged with the coat-of-arms of Magillans.

58 A XVI CENTURY CARVED WOOD CREST.

Double headed eagle sustaining an escutcheon surmounted by a crown.

OBJECTS FROM SPAIN LENT BY THE MONTLLOR BROTHERS. SPANISH ANTIQUE SHOP, NEW YORK CITY.

Numbers 59 to 133.

59 WALNUT TABLE XVII CENTURY

Solid oblong slab resting on scroll supports, reinforced with straight wrought iron braces.

60 INLAID WALNUT ARQUILLA XVII CENTURY

Eight drawers and a door enclosing five inlaid drawers with turned ivory knobs; metal lock plates and decorations; resting on six ball supports.

61 WALNUT ARM CHAIR XVII CENTURY

Scroll arms; pierced stretcher; seat and back covered with red damask; back trimmed with red and cream fringe; studded with wrought iron nails.

62 CARVED AND DECORATED CHIMNEY MANTLE RESTORED XVII CENTURY

63 WALNUT ARM CHAIR XVII CENTURY

Seat and back covered with leather; carved front stretcher.



- 64 LARGE CARVED WALNUT TABLE  
XVII CENTURY  
Solid oblong slab resting on four turned supports; three carved drawers; closed U stretcher.
- 65 FRIAR'S WALNUT ARM CHAIR XVII CENTURY  
Seat and back covered with leather; studded with wrought iron nails.
- 66 LARGE CARVED OAK CHEST  
NAVARRA XVII CENTURY  
Solid moulded lifting walnut top; moulded panelled sides; carved and moulded panelled front; wrought iron lock and key.
- 67 WALNUT TABLE XVII CENTURY  
Solid oblong slab resting on scroll supports reinforced with curved S wrought iron braces.
- 68 WALNUT ARM CHAIR XVII CENTURY  
Seat and back covered with green damask trimmed with green and cream color fringe; studded with brass nails.
- 69 CARVED WALNUT SIDE CHAIR XVII CENTURY
- 70 NARROW STAND FOR ARQUILLA  
Oblong top resting on open scroll supports, reinforced with curved S wrought iron braces.
- 71 BLUE CATALAN PLATES XVIII CENTURY
- 72 DECORATED TALAVERA WATER PITCHER  
LATE XVII CENTURY
- 73 GREEN ANDALUSIAN JUG XVIII CENTURY
- 74 CARVED AND POLYCHROMED STATUETTE  
XVI CENTURY  
Representing St. Joachim.
- 75 CARVED AND SILVERED FRAME  
XVII CENTURY  
With mirror.
- 76 CHASUBLE OF FLOWERED BROCADE  
XVIII CENTURY  
Trimmed with galloon.

- 77 SIX SMALL WROUGHT IRON WALL NAILS  
XVIII CENTURY
- 78 TWO LARGE WROUGHT IRON WALL NAILS  
XVIII CENTURY
- 79 CARVED AND DECORATED LECTERN  
XVIII CENTURY
- 80 DECORATED TALAVERA BOWL XVII CENTURY  
Showing grey rabbit in centre.
- 81 CARVED AND SILVERED CANDLESTICK  
XVIII CENTURY  
Tripod base supporting turned shaft with  
one candleholder.
- 82 CARVED AND SILVERED CANDLESTICK  
XVIII CENTURY  
Tripod base supporting turned shaft with  
one candelholder.
- 83 FINELY EMBROIDERED BLUE VELVET  
PIECE XVII CENTURY  
Breast Cloth.
- 84 WALNUT SIDE CHAIR XVII CENTURY  
With spindle back.
- 85 WROUGHT IRON KITCHEN TOOL SET  
XVII CENTURY  
With two forks and ladle spoon in centre.
- 86 CARVED AND POLYCHROMED RELIQUARY  
BUST LATE XVI CENTURY
- 87 METAL AND GLASS PROCESSIONAL  
LANTERN XVIII CENTURY  
Oval; pierced top.
- 88 LARGE WROUGHT IRON WALL NAILS  
XVIII CENTURY
- 89 METAL AND GLASS PROCESSIONAL  
LANTERN XVIII CENTURY  
Hexagonal; pierced top.
- 90 CARVED PINOWOOD CHAIR XVIII CENTURY  
Carved front stretcher.
- 91 CARVED PINOWOOD SIDE CHAIRS  
XVIII CENTURY  
With carved front supports and stretcher.

- 92 METAL AND GLASS PROCESSIONAL  
LANTERNS XVIII CENTURY  
Tapering hexagonal sides; pierced top.
- 93 METAL AND GLASS PROCESSIONAL  
LANTERN XVIII CENTURY  
Tapering hexagonal sides; pierced upper  
band and top.
- 94 SMALL PINOWOOD TABLE XVIII CENTURY
- 95 PAIR OF SILVER CANDLESTICKS XVIII CENTURY
- 96 DECORATED WALL SHELF XVIII CENTURY
- 97 GREEN AND GOLD DAMASK  
DALMATIC EARLY XVIII CENTURY  
Lower central panel and shoulder of green  
velvet; trimmed with galloon.
- 98 SPANISH CRIMSON VELVET TABLE COVER  
Rose-crimson velvet of soft pile; banded in  
gold galloon and trimmed with a self-color  
fringe.
- 99 METAL AND GLASS PROCESSIONAL  
LANTERN XVIII CENTURY  
Two-tier pierced top; pierced base.
- 100 WROUGHT IRON TORCHERE XVI CENTURY  
Tripod base supporting shaft and circular  
bobeche.
- 101 METAL AND GLASS HANGING  
LANTERN REPRODUCTION
- 102 DECORATED TALAVERA HONEY  
BOWL LATE XVII CENTURY
- 103 DECORATED TERUEL OIL JUG XVII CENTURY
- 104 LARGE COPPER VASE XVII CENTURY  
Wine Measure.
- 105 TWO DECORATED ALCORA PHARMACY  
JARS LATE XVIII CENTURY
- 106 ONE EMERALD GREEN SILK VELVET  
WALL HANGING  
Velvet of the XVIII Century; needle-  
painted and applique orphrey centre.
- 107 CARVED WALNUT SIDE CHAIR XVII CENTURY



- 108 TWO SMALL METAL AND GLASS PROCES-  
SIONAL LANTERNS XVIII CENTURY
- 109 SMALL METAL AND GLASS PROCES-  
SIONAL LANTERN XVIII CENTURY
- 110 DECORATED MANISES WATER PITCHER  
LATE XVIII CENTURY
- 111 DECORATED MANISES WATER PITCHER  
LATE XVIII CENTURY
- 112 TWO WROUGHT IRON CHANDELIERS  
LATE XVIII TO EARLY XIX CENTURY  
Gilded; with eight lights.
- 113 LARGE METAL AND GLASS PROCES-  
SIONAL LANTERN XVIII CENTURY
- 114 METAL AND GLASS PROCESSIONAL  
LANTERN XVIII CENTURY
- 115 OVAL METAL AND GLASS PROCES-  
SIONAL LANTERN XVIII CENTURY
- 116 LARGE WROUGHT IRON WALL NAIL  
XVIII CENTURY
- 117 LARGE METAL AND GLASS  
PROCESSIONAL LANTERN XVIII CENTURY
- 118 SMALL PINOWOOD TABLE XVIII CENTURY
- 119 SMALL PINOWOOD TABLE XVIII CENTURY
- 120 DECORATED TALAVERA JUG  
LATE XVII CENTURY
- 121 DECORATED TALAVERA PLATE  
XVIII CENTURY
- 122 LARGE WROUGHT IRON WALL NAIL  
XVIII CENTURY
- 123 GREEN ANDALUSIAN JUG XVIII CENTURY
- 124 WROUGHT IRON WINDOW GRILLE  
XVI CENTURY
- 125 ALPUJARRA RUG
- 126 TWO CARVED AND SILVERED  
CORNER TABLES EARLY XVIII CENTURY
- 127 METAL REPOUSSE ALMS PLATE  
EARLY XVI CENTURY  
"Adam and Eve."
- 128 DECORATED WALL SHELF XVIII CENTURY



- 129 SILVER INKWELL SET XVIII CENTURY  
 130 DECORATED MANISES PLATE  
 LATE XVIII CENTURY  
 131 COPPER VASE EARLY XVII CENTURY  
 132 BRONZE MORTAR GOTHIC XVI CENTURY  
 Enhanced with tapering ridges.  
 133 DECORATED MANISES PLATE  
 LATE XVIII CENTURY

FOUR SPANISH WALL HANGINGS, LENT BY FRANK  
 A. MILLER, MASTER OF THE MISSION INN  
 AT RIVERSIDE, CALIFORNIA.

Numbers 134 to 137

- 134 BANNER, EMBROIDERED LAMB WITH SIL-  
 VER STARS  
 135 BANNER, SHIELD AND LION MOTIF  
 136 SADDLE BLANKET, EAGLE MOTIF  
 137 SILK ALTAR FRONT CLOTH

SPANISH AND SPANISH AMERICAN OBJECTS  
 LENT BY MRS. H. GODFREY PHILLIPS OF  
 TOLEDO.

Numbers 138 to 142

- 138 LARGE SILVER BASKET XVIII CENTURY  
 139 LACE AND EMBROIDERED HANDKERCHIEF  
 140 RUG WOVEN FOR YSABEL DIAGO.  
 XIII CENTURY

This rug bears the initials Y. D.

- 141 CARVED IVORY FAN.  
 142 WHITE EMBROIDERED SHAWL  
 XVIII CENTURY  
 Once owned by Tia Pepita, maid of honor  
 to the queen of Spain.

A COLLECTION OF SILVER LENT BY MRS. WM. D.  
 WRIGHTSON, WASHINGTON, D. C.

This superb group of Spanish Colonial Silver was collected  
 by General and Mrs. Gorgas in South America.  
 Shown in cases 143 and 144.

ADDITIONAL OBJECTS IN THE FREYER COLLECTION.

Numbers 145 to 155.

- 145 MARRIAGE OF ST. CATHERINE  
XVII Century painting. Peru.
- 146 ST. JOSEPH.  
XVI Century painting. Peru.
- 147 ST. FRANCIS OF ASSISI.  
Peruvian painting.
- 148 THE MAGI.  
Peruvian painting.
- 149 TWO SETTEES.  
Early XVIII Century showing Chippendale influence. Carved oak with rose damask seats.
- 150 CARVED TABLE.  
Spanish style but purely Inca or Indian in detail.  
The curious heads and claw feet and snake design in the stretcher of the table are Inca symbols.
- 151 TOOLED LEATHER BOX.  
XVII Century.
- 152 TOOLED LEATHER CHAIR.
- 153 LONG CARVED OAK TABLE.  
XVIII Century.
- 154 SMALL DESK.  
XVIII Century. Inlaid in ivory.
- 155 IVORY CRUCIFIX.



